

DAVID GILBERT

On An Island



All the songs from the hit album arranged for guitar tab.
Complete with full lyrics.

DAVID GILBERT

On An Island

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ON AN ISLAND

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Castellorizon

Michael, Tony, have ever after



On An Island

Remember that night
White steps in the moonlight
They walked here too
Through empty playground, this ghosts' town
Children again, on rusting swings getting higher
Sharing a dream, on an island, it felt right



We lay side by side
Between the moon and the tide
Mapping the stars for a while

Let the night surround you
We're halfway to the stars
Ebb and flow
Let it go
Feel her warmth beside you

Remember that night
The warmth and the laughter
Candles burned
Though the church was deserted
At dawn we went down through empty streets to the harbour
Dreamers may leave, but they're here ever after

Let the night surround you
We're halfway to the stars
Ebb and flow
Let it go
Feel her warmth beside you



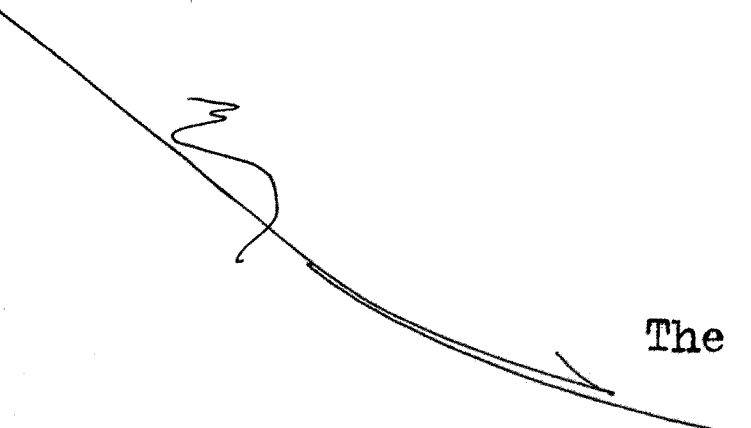
Shameless sea
Aimlessly so blue
Midnight-moon shines for you

Still, marooned
Silence drifting through
Nowhere to choose
Just blue...

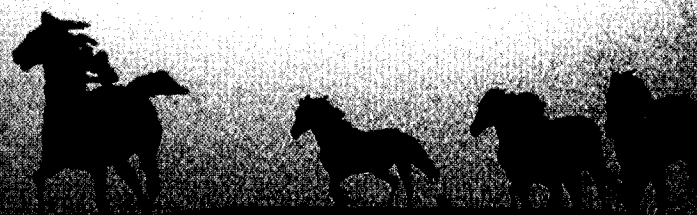
Ceaselessly
Star-crossed you and me
Save our souls
We'll be forever blue

Waves roll
Lift us in blue
Drift us
Seep right through
And colour us blue

Wait for me
Shameless you, the sea
Soon, the Blue
So soon...



The Blue




Take A Breath

Take a breath
Take a deep breath now
Take a breath
A deep breath now
Take a breath

When you're down is where you find yourself
When you drown there's nothing else
If you're lost you'll need to turn yourself
Then you'll find out that there's no-one else

To make the moves that you can do
When you fall from grace your eyes in blue
Your every breath becomes another world
And the far horizon's living hell

Take a breath
A deep breath now



This kind of love is hard to find
I never got to you by being kind
If I'm the one to throw you overboard
At least I showed you how to swim for shore

When you're down is where you'll know yourself
That if you drown there's nothing else
When you're lost you need to find yourself
Then you'll find out that there's no-one else

Red Sky At Night

John Lennon

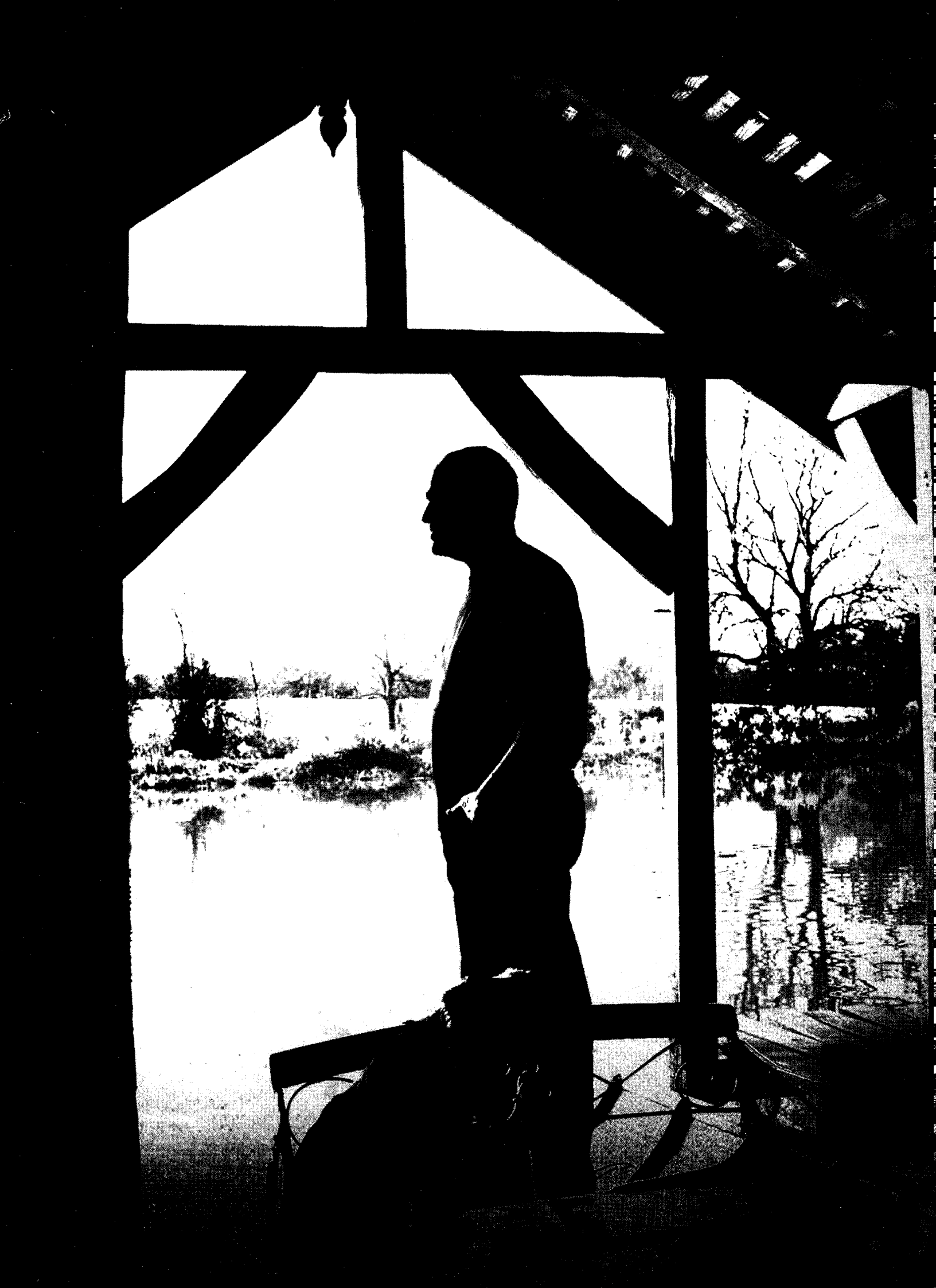
All the pieces fall into place
When we walk these fields
And I reach out and touch your face
This earthly heaven is enough for me

So break the bread and pour the wine
I need no blessings but I'm counting mine
Life is much more than money buys
When I see the faith in my children's eyes

I've felt the power in a holy place
Wished for comfort when in need
Now I'm here in a state of grace
This earthly heaven is enough for me

So break the bread and pour the wine
I need no blessings but I'm counting mine
Life is much more than money buys
When I see the faith in my children's eyes

When I Close My Eyes





Smile

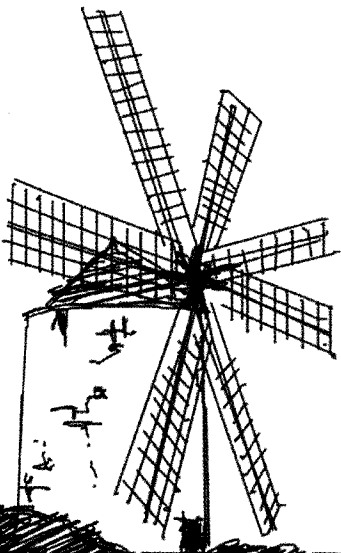
Would this do to make it all right
While sleep has taken you where I'm out of sight

I'll make my getaway
Time on my own
Search for a better way
To find my way home to your smile

Wasting days and days on this fight
Always down, and up half the night
Hopeless to reminisce through the dark hours
We'll only sacrifice what time will allow us
You're sighing...

All alone though you're right here
Now it's time to go from your sad stare

I'll make my getaway
Time on my own
Leaving's a better way
To find my way home to your smile





A Pocketful of Stones

He's sending stones skimming and flying
Circles spinning out his time
Though the earth is dying his head is in the stars
Chances are this spark's a lifetime

Out of touch he'll live in wonder
Won't lose sleep he'll just pretend
In his world he won't go under
Turns without him until the end

Rivers run dry but there's no line on his brow
Says he doesn't care who's saved
It's just the dice you roll, the here and now
And he's not guilty or afraid

One day he'll slip away
Cool water flowing all around
In the river and on the ground
Leave a pocketful of stones and not believe in other lives

Until then he'll live in wonder
He won't fight or comprehend
In his world he won't go under
Turns without him until the end

Where We Start

Where we start is where we end
We step out sweetly, nothing planned
Along by the river we feed bread to the swans
And then over the footbridge to the woods beyond

We walk ourselves weary, you and I
There's just this moment

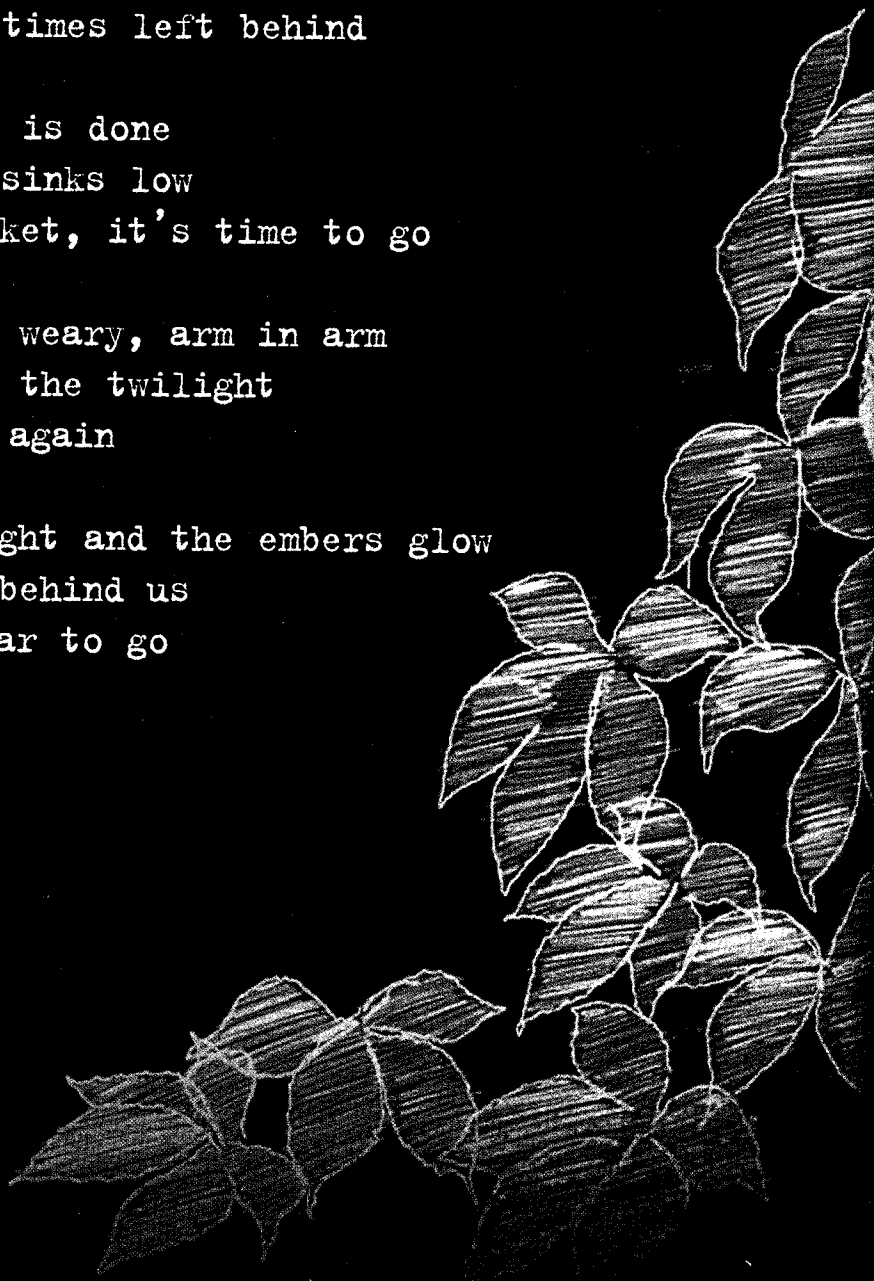
I light a campfire away from the path
We lie in the bluebells, a woodpecker laughs

Time passes slowly our hearts entwined
All of the dark times left behind

The day is done
The sun sinks low
We fold up the blanket, it's time to go

We walk ourselves weary, arm in arm
Back through the twilight
Home again

We waltz in the moonlight and the embers glow
So much behind us
Still far to go







(Gilmour)

David - guitars

(Gilmour/GilmourSamson)

David - vocals, guitars, electric piano,
percussion

David Crosby - vocals

Graham Nash - vocals

Richard Wright - Hammond organ

Rado Klose - guitar

Guy Pratt - bass

Andy Newmark - drums

Chris Thomas - keyboard

(Gilmour/Samson)

David - vocals, guitars, bass,
percussion, piano

Richard Wright - vocals

Chris Stainton - Hammond organ

Andy Newmark - drums

Jools Holland - piano

Rado Klose - guitar

Polly Samson - piano

(Gilmour/Samson)

David - vocals, guitars, percussion

Guy Pratt - bass

Ged Lynch - drums

Phil Manzanera - keyboard

Leszek Mozdzer - piano

Caroline Dale - cello

(Gilmour)

David - saxophone, guitars

Caroline Dale - cello

Chris Laurence - double bass

Ilan Eshkeri - programming

(Gilmour/GilmourSamson)

David - guitars, vocals, bass

Georgie Fame - Hammond organ

Phil Manzanera - keyboards

Andy Newmark - drums

Drum samples courtesy of Adam Topol
and Jack Johnson



(Gilmour)

David - guitars, bass harmonica,
voice, cümbüs

B J Cole - Weissenborn guitar

Phil Manzanera - piano

Robert Wyatt - cornet, voice, percussion

Andy Newmark - percussion

Caroline Dale - cello

Alasdair Malloy - glass harmonica

(Gilmour/Samson)

David - guitars, vocals, percussion,
Hammond organ, bass

Willie Wilson - drums

Polly Samson - vocals

(Gilmour/Samson)

David - guitars, vocals, Hammond organ,
piano, bass, percussion

Leszek Mozdzer - piano

Lucy Wakeford - harp

Alasdair Malloy - glass harmonica

Chris Laurence - double bass

Chris Thomas - keyboard

Ilan Eshkeri - programming



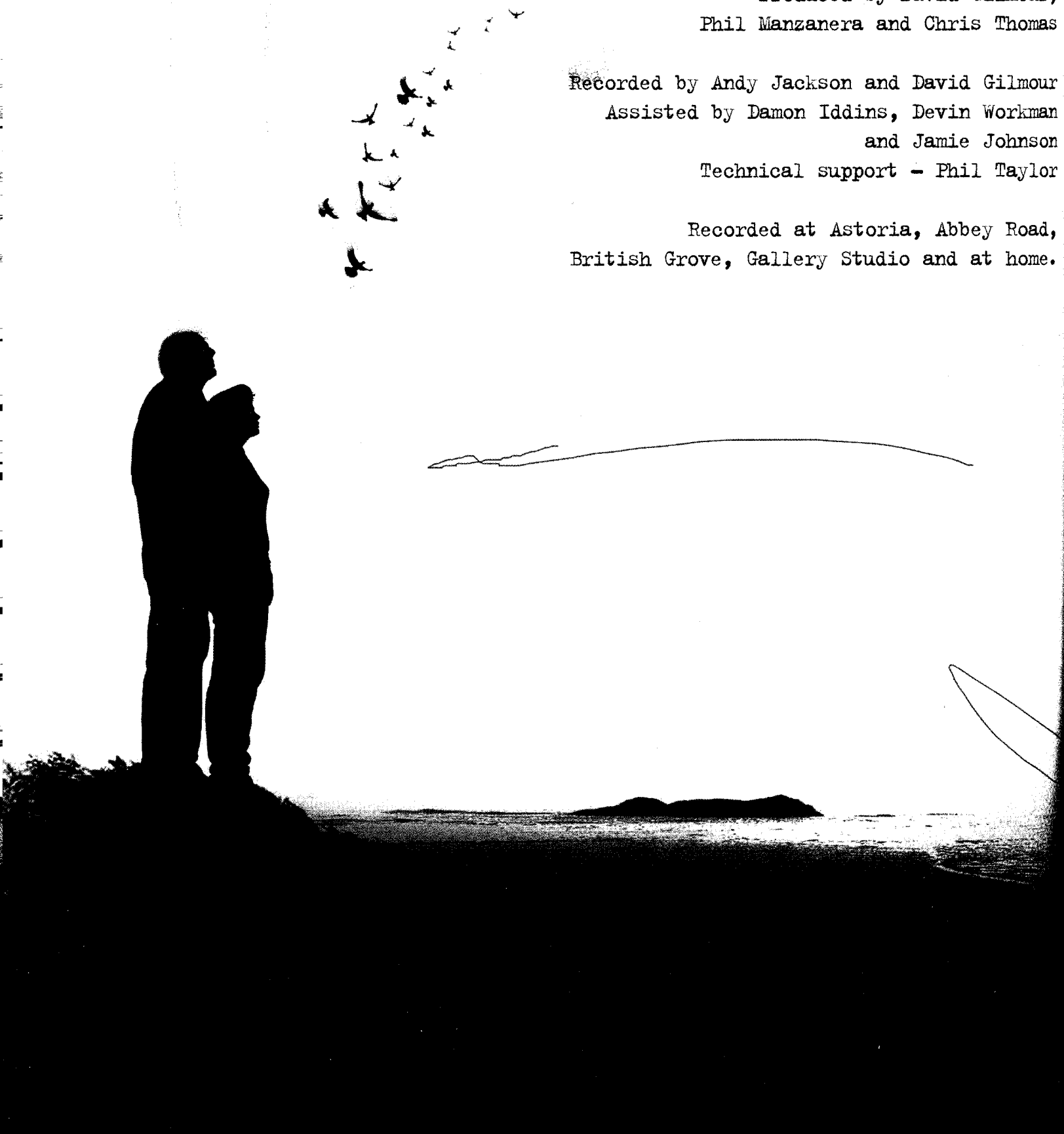
Orchestral arrangements by Zbigniew Preisner
Conducted by Robert Ziegler

Orchestra recorded at Abbey Road Studios by
Simon Rhodes
Orchestral Leader David Juritz
Strings contracted by Hilary Skewes, Buick
Production Ltd.

Produced by David Gilmour,
Phil Manzanera and Chris Thomas

Recorded by Andy Jackson and David Gilmour
Assisted by Damon Iddins, Devin Workman
and Jamie Johnson
Technical support - Phil Taylor

Recorded at Astoria, Abbey Road,
British Grove, Gallery Studio and at home.



My love and endless thanks go to Polly Samson, whose love, help and encouragement are central to my life and work. Special thanks to el magnifico Phil Manzanera for the last two years and to my friends Claire Singers, Jaz Rowland, Storm Thorgerson, Richard Wright, Robert Wyatt, Jeremy Young, Zbigniew Preisner, David Crosby and Graham Nash. Love to my children. Thanks to Neil Warnock, Paul Loasby, Andy Murray and all at One Fifteen and to Steve O'Rourke who should have been here.

www.davidgilmour.com

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www.bladeweb.co.uk

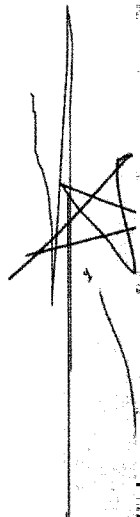
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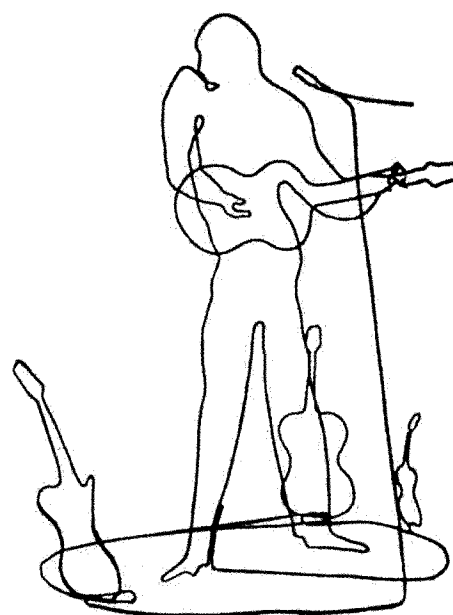
Wire sculpture: David MacIlwaine

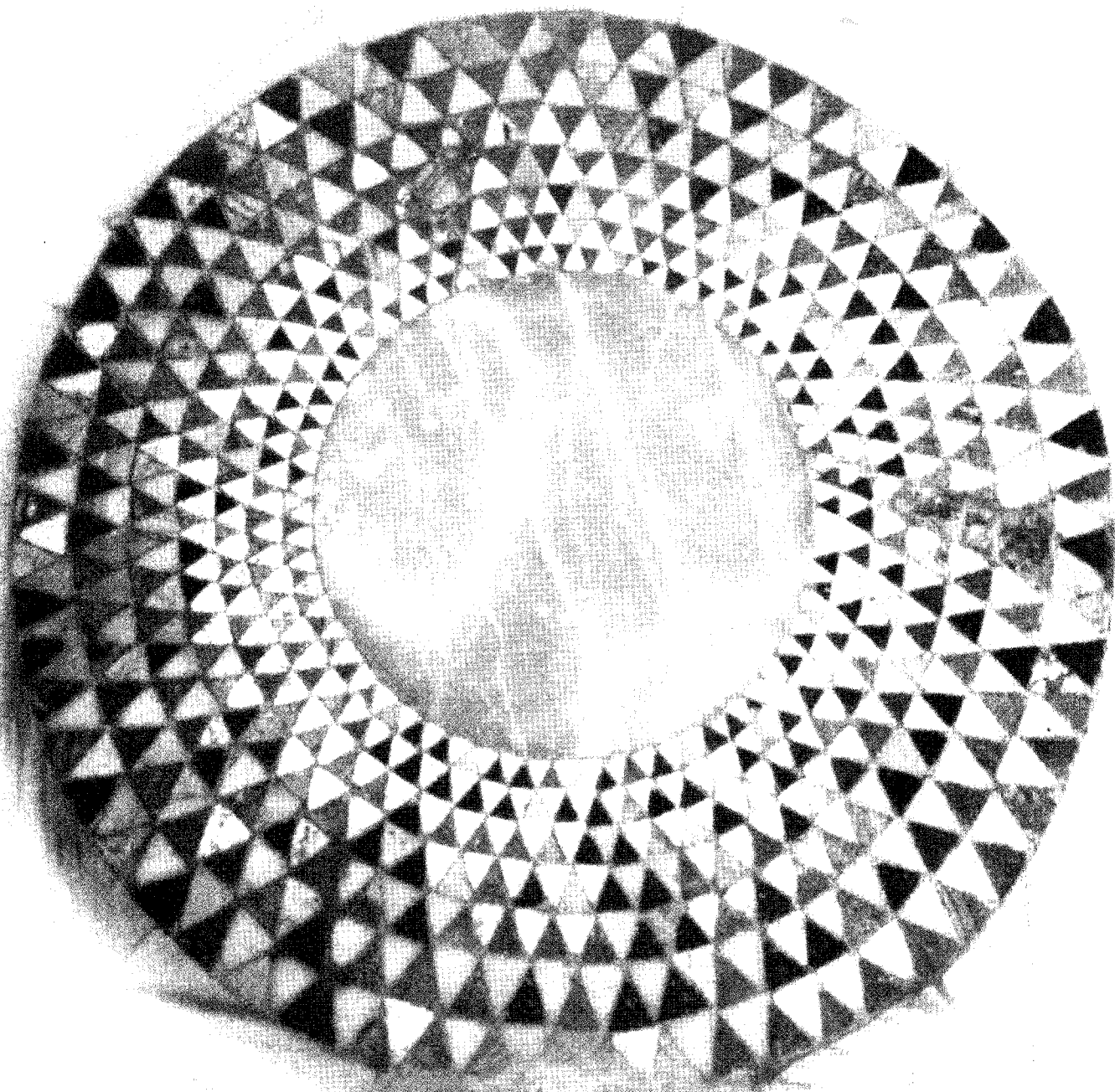
Mastered by Doug Sax and James Guthrie at the Mastering Lab, Los Angeles

Management: Paul Loasby for One Fifteen

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Guitar Tablature Explained

Guitar music can be notated in three different ways: on a musical stave, in tablature, and in rhythm slashes.

RHYTHM SLASHES: are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE: shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE: graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: D A D E G open 3fr

Strings: E B G D A E

Definitions For Special Guitar Notation

SEMI-TONE BEND: Strike the note and bend up a semi-tone ($\frac{1}{2}$ step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (full step).

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

QUARTER-TONE BEND: Strike the note and bend up a $\frac{1}{4}$ step.

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the note to be sounded, strike the first note and without picking, pull the finger off to sound the second note.

LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

MUFFLED STRINGS: A percussive sound is produced by laying the first hand across the string(s) without depressing, and striking them with the pick hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

SHIFT SLIDE (GLISS & RESTRIKE) Same as legato slide, except the second note is struck.

Castellorizon

Music by David Gilmour

Intro

Freely (♩ = approx. 86)

(Em)

Orchestral/fx.

(Am)

4

Gtr. 1 (elec.)

* (overall harmony)

(F#7) rit. (Bsus⁴) (B)

3 3

1/2 1/2 full

gradual bend

(C) (Em/B) (Em) slightly faster

1/2 1/2 1/2

19 17 19 19 19 19 17 17

19 17 19 19 19 19 17 17

19 17 19 19 19 19 17 17

19 17 19 19 19 19 17 17

(F#7) (G⁶)

1/2 1/2 1/2 1/2

11 11 11 11 11 11 8 9

11 11 11 11 11 11 8 9

11 11 11 11 11 11 8 9

11 11 11 11 11 11 8 9

full full 2 1/2

original tempo (Am) (G⁶) (Em)

full 1/2 1/2 1/2

10 9 8 10 10 9 17 19

10 9 8 10 10 9 17 19

10 9 8 10 10 9 17 19

10 9 8 10 10 9 17 19

3

rit. (F#7) N.C. (Bsus⁴) (B)

gradual bend 1 1/2 1/2 full

(17) 14 16 16 17 16 20 19

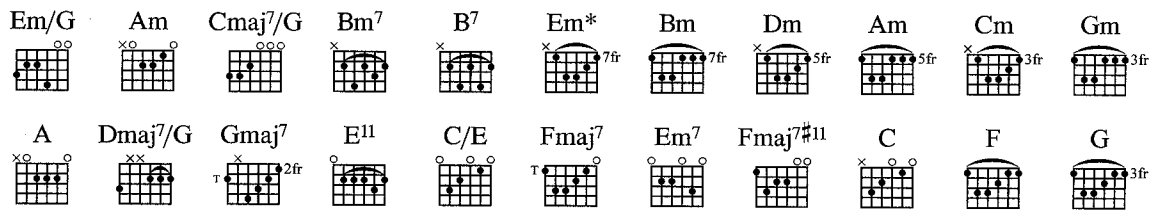
(17) 14 16 16 17 16 20 19

(17) 14 16 16 17 16 20 19

(17) 14 16 16 17 16 20 19

On An Island

Music by David Gilmour
Words by David Gilmour & Polly Samson



Intro ♩ = 123 ♩ = ♩

Em/G

Gtr. 2 (acous.)

Gtr. 1 (elec.)

mp w/clean mellow tone

Verse

Fig. 1 - - Em/G

Am

Cmaj7

Bm7

cont. sim.

1. Re - mem - ber that night, white steps in the moon - light.
2. ♩. Re - mem - ber that night the warmth and the laugh - ter.

Fig. 2 - - - -

Em/G Am Cmaj7/G Bm7

They walked here too through emp - ty play - ground, this ghosts'
 Can - dles burned though the church was de - sert -

w/bar w/bar

(1°)

T 12 13 12 12 10 10 (10)
 A 12 14 13 13 12 0-12 (10)
 B 3 0 0 0 3 3 X X 2
 3 (3) 3 3 2 4 2

B7 Fig. 1 ends -----+ Em/G Am Cmaj7/G

town.
 - ed. Chil - dren a - gain, on rust - ing swings get - ting
 At dawn we went down through emp - ty streets to the

Fig. 2 ends -----+ 1° Gtr. 1 cont. sim. w/ Fig. 2

T (11) 2 2 (1)
 A (10) 4 4 (2)
 B (11) 4 2 0 0 0
 2 2 3 2 0 0 3 3 3

Bm7 Em/G Am Cmaj7/G

high - er. Shar - ing a dream, on an is - land, it
 har - bour. Dream - ers may leave, but they're here ev - er

1/4

T 3 0 0 0
 A 2 1 1 0
 B 4 2 2 2
 2 2 0 2 3 3

Bm7 B7

felt af - right. ter. We

T 3 4 4 4 4 4 2 4
 A 2 2 2 2 2 2 4 2
 B 4 4 4 4 4 4 4 4
 2 2 2 2 2 2 2 2

Em* Bm Dm Am Cm Gm

lay side by side be - tween the moon and the tide, — map - ping the stars — for a -
 Da da da da da da da da da da da da da da da da

mf

T	8	8	8	7	7	6	6	6	5	5	4	4	4	3	3
A	9	9	9	7	7	7	7	7	5	5	5	5	5	3	3
B	7	7	7	9	9	5	5	5	7	7	3	3	3	5	5

Play both times

A Cmaj7/G Dmaj7/G

while. } da. } Let the night — sur - round —

Gtrs. 1+2 tacet

* optional

T	2	2	2	1/4	0	2
A	2	2	2	0	0	2
B	0	0	0	0	3	3

Cmaj7/G Dmaj7/G Cmaj7/G Dmaj7/G

— you (we're) half way to the stars. Ebb and flow,

T	0	0	0	2	0	0	0	2
A	0	0	0	2	0	0	0	2
B	3	3	3	3	3	3	3	3

Cmaj7/G Dmaj7/G Cmaj7/G Dmaj7/G Cmaj7/G To Coda ♪

let it go, feel her warmth be - side — you.

cont. in slashes

T	0	2	0	2	0	0	0	0
A	0	2	0	2	0	0	0	0
B	3	3	3	3	3	3	3	3

Solo E¹¹
Gtr. 2

open C/E

Gtr. 1

ff w/sustain + delay

full

10 7 10 7 10 (10) 10 7

open E¹¹ open

9 5 7 7 4 7 9 (9) 5 3 2 2 0 3 4

Fmaj⁷ Fmaj⁷ Em⁷ E¹¹ open

1 2 0 2 2 4 3 7 7 7 7 7 7 7 7 7 7

1 X 0 7

C/E open E¹¹

5 X 4 5 5 5 (5) 8 10 12 12 (12) 15 12 15

Gtrs. 1+2 cont. w/ad lib. rhythm

E¹¹

F

G

Em*

Bm

(8)

D.S. al Coda

Dm

Am

Cm

Gm

A

G ⑥ 3fr
A ⑤ open

(8)

⊕ *Coda*
(Cmaj⁷/G)

Outro Solo

G ⑥ 3fr (Em/G)

E ⑥ open

Am

A ⑤ open

B ⑤ 2fr

C ⑤ 3fr

Cmaj⁷/G

Gtr. 1 / Fig. 1 (x4)

Bm⁷

G ⑥ 3fr

F# ⑥ 2fr

G ⑥ 3fr (Em/G)

E ⑥ open

Am

A ⑤ open

B ⑤ 2fr

C ⑤ 3fr

Chord progression: Cmaj7/G, Bm7, B7, ⑥ 3fr, ⑥ 2fr, cont. sim.

3

15 (15) 12 10

15 12 10 12 12 12 14 12

Chord progression: Em/G, Am, Cmaj7/G, Bm7

1/2 14 14 12 13

rake - - |

1/2 12 14 14 12 14 14 14

even 1/2 14 15 14 14 16 15

Chord progression: Em/G, Am, Cmaj7/G, Bm7, B7

1/4 17 8 9 10 10 (10) 8 9 7 9 7 5 7 7 9 9 10 9 7 9 7

A.H. - - - - | even 1/2

Chord progression: Em/G, Am, Cmaj7/G, Bm7

full (7) 10 (10) 8 10 10 10 8 X 7 8 7 3 2

Chord progression: Em/G, Am, Cmaj7/G, Bm7, B7 Solo ad lib. to fade

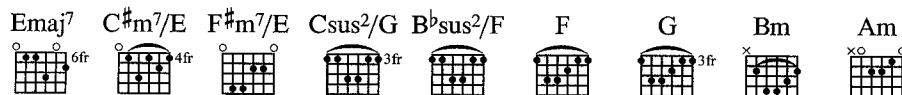
w/bar - 1/2 3 (3) 0 5 5 5 7 9 7 7 7 9 9 10 (10) 8 10 10 10 10 full full full

even A.H. - | A.H. even

The Blue

Music by David Gilmour

Words by Polly Samson



Intro ♩ = 86

Emaj⁷

Verse

Emaj⁷

Gtr. 2 (acous.)

* Gtr. 1 (elec.)

w/cleantone
mp let ring...

1. Shame - less - sea
2. Still, - ma - rooned
3. Cease - less - ly

* Combined part.

cont. sim.

aim - less - ly so - blue,
si - lence - drift - ing through,
star - crossed you and me,

sim

C[#]m⁷/E F[#]m⁷/E Emaj⁷

1, 2.

mid - night - moon shines for you.
no - where - to choose just blue...
save our souls we'll be for - ev - er blue.

4. Wait for me, shame - less you, the sea.

Soon, the Blue so soon...

TAB

0 4 4 4 4 4 4 4 0 2 2 2 2 2 2 0 6 6 8 8 6 6 0 6 6 8 8 6 6

Soon, the Blue ___ so soon... ___

TAB

5 4 4 4 0 0 0
4 5 5 5 2 2 2
4 4 4 4 2 2 2
6 6 6 4 4 4 4
0 4 4 4 0 0 0
0 6 6 6 6 8 8
0 6 6 6 6 8 8

Emaj⁷Emaj⁷

cont. sim. in slashes

f w/sustain + delay fx.

layback!

Emaj⁷

cont. sim.

Solo

gradual

* w/whammy pedal

8va glide

full

release whammy pedal

8va glide

F[#]7sus⁴/EEsus⁴Emaj⁷

* 8va

* w/whammy pedal

release pedal

full

1/2

Emaj⁷

w/whammy pedal

8va glide

full

1/2

F[#]7sus⁴/EEsus⁴Emaj⁷

w/whammy pedal

8va glide

full

1/2

Emaj⁷

hold - -

8va

C

full

(12)

11

14

19

(19)

13

(13)

*tracked w/Gtr. 3 (elec.) sim.

B^b

3

1/2

11

13

12

12

13

12

full

12

10

12

12

full

3

12

(12)

10

10

12

full

12

(12)

10

G

Bm

F

Am

8va

3

1/2

13

13

19

19

19

19

19

19

18

18

17

17

17

17

(17)

16

Emaj⁷

3

full

16

16

16

14

14

14

12

12

12

9

9

7

9

full

7

Gtr. 3

Gtr. 1

w/whammy pedal ---

8va glide

Emaj⁷

F[#]7sus⁴/E

mf

release pedal

Gtr. 3 tacet

full

7

7

7

7

7

7

7

7

12

14

16

Esus⁴ 3 Emaj⁷ 15^{ma}

A.H. w/whammy pedal 8va glide

16 16 16 16 16 16 16 (16) 19 19

TAB

Emaj⁷ (15) 8^{va}

full release whammy pedal 8vb octave glide 1/2

19 19-16 19 19 16-19 16-19 19 16 16 (16) 16-16

TAB

F#⁷sus⁴/E (8) Esus⁴ Emaj⁷

1/2 1/2 1/2 1/2 full w/whammy pedal 8va glide 1/2

14 14 16 16 16 16 17 16 (16) 16

TAB

Emaj⁷ (8) w/bar w/bar gradual dip

3 3 3 3

(16) (16) 6 4 6 6 6 6 4 4 4-6 (6) 2 4

TAB

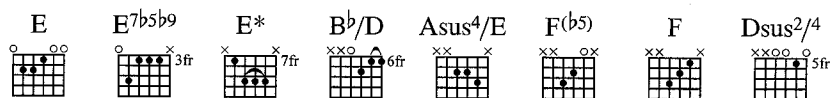
Emaj⁷ Gtr. 2 w/whammy pedal 8va slide (hold)

w/bar

12 X 12 X 12 11 9 X 9 X 0

TAB

Words by Polly Samson



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Fig. 1 - - - - -

Fig. 1 ends - - - - -

let ring...

Solo

E

E⁷b5b9

Gtr. 3

ff
Gtrs. 1+2 w/ Fig. 1 (x6)

E

E⁷b5b9

E

8va

E⁷b5b9

E

(8)

(8)-----| $E7b5b9$

TAB: 14 14 0 2 4 3 5 3 4 2 3 3 5 3 5 3 5 3 5 5 7 7 9 9 10 7

E $E7b5b9$

TAB: 9 (9) 2 0 2 12 12 12 0 3 0 3 4 3 2 0 2 0 3 0 3 5 5 3 3

E $8va$

TAB: 3 3 4 6 10 10 12 (12) 12 (0) 15 12 (12) 17 (17) 15 17 15

$E7b5b9$ Gtrs. 1+2 E

(8)-----|

TAB: 17 15 17 17 15 17 17 15 17

Take a breath.

Red Sky At Night

Music by David Gilmour

Freely ♩ = 76 (approx.)

(Fm)

String cue:

Alto Sax. arr. for Gtr.

(Fm)

mp fade in

mf gently w/expression

full full

1 1/2 full

TAB 1 3 3 1 15-15 15-15 15-15 15-13-15

TAB 13 15 17 15 15 15 15 14 14 13 13 11

rit. (Bbm)

TAB 13 (13) 14 13 11 13 11 13 13 13 14 13 13 11 11 9 9 8

full full

TAB 8 11 11 11 11 9 9 8 8 6 6

Full

Full

9 9 (9) 8 6 8 6 6

6 8 6 5 5 5 6 5 3

(Cm)

evenly

3

8 8 6 8 10 10 10 11 10 8 10 10

3

10 10 11 13 11 13 14 13 11 13 11 13 13 14 11 9 11 9 11 13

rit.

(B^bm)

1/2 1/2

13 11 11 13 13 13 13 13 13 11 11 9 11 10

rit.

rit.

3 3

full

9 11 11 11 (11) 12 11 9 10 9 9 9 11 9 (9) 11 9 8 10 8 11 10 8 6 8 8 10

(Cm)

evenly

(D^b6)

(B^bm) N.C. (Fm)

full

rit. poco a poco

Music by David Gilmour
Words by David Gilmour & Polly Samson

Music by David Gilmour
Words by David Gilmour & Polly Samson



Intro

♩. = 80

Drums

(Fm)

Gtr. 1 (acous.)

Verse (Fm)

(Fm)

1. All the pie - ces fall in - to _____ place, _____
2. I've felt the pow - er in a ho - ly _____ place, _____

Gtr. 2 (2° only)

P.M.-----

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when we walk these fields.
Wished for comfort when in need.

TAB

1 1 4 1 4 1 3 1 3 5 4 3 3 3

And I reach out and touch your face, this earth - ly hea - ven is e - nough for me.
Now I'm here in a state of grace, this earth - ly hea - ven is e - nough for me.

TAB

1 1 1 1 3 1 3 5 4 3 3 3 1 1 4 1 4 1

Chorus F5

So break the bread and pour the wine, I need no bless - ings but I'm

Gtr. 1 Gtr. 2 (elec.) w/dist.

TAB

3 3 3 1 3 5 4 3 3 1 1 1 3 3 3 1 3 5 4 3 3 3 1 1 1

1.

count - ing mine. Life is much more than mo - ney buys,

Gtr. 1 Gtr. 2

TAB

1 0 1 3 3 3 3 1 3 5 4 3 3 3 1 1 1 1

System 1: Chords and Fingering

Chords: B^bm/F, B^bm/G, B^bm/A, B^bm

Fingering (TAB):

Chord	6	6	6	6	6	6	6
T	6	6	6	6	6	6	6
A	6	6	6	6	6	6	6
B	3	3	5	5	7	7	8

System 2: Melodic and Bass Lines

Chords: B^bm/F, B^bm/G, B^bm/A, B^bm

Fingering (TAB):

Chord	8	6	9	6	6	8	6
T	8	6	9	6	6	8	6
A	8	6	9	6	6	8	6
B	8	6	9	6	6	8	6

Chorus F5

The musical score for the Chorus of 'The Lord's Prayer' is presented in three systems. The first system features a vocal melody in treble clef with a key signature of three flats and a 4/4 time signature. The lyrics 'So break the bread and pour the wine, I need no blessings but I'm' are written below the staff. The second system contains two guitar parts: 'Gtr. 1' and 'Gtr. 2', both in treble clef. The third system shows the fretboard diagrams for the guitar parts, with strings labeled T (top), A (second), and B (bottom). The diagrams include fingerings (e.g., 1, 3, 4, 5) and bends (e.g., 1-3-5, 10-10-10).

So break the bread and pour the wine, I need no blessings but I'm

Gtr. 1 Gtr. 2

T A B

5 10-10-10 (10) 9 10 (10)

8 (8)

count - ing mine. — Life is much more than mo - ney buys,

Gtr. 2 Gtr. 1

TAB

1 0 1 3 3 3 1-3-5 4 3 3 1 1 4-1 4 1

8 1/2 1/2 (8) 6 8 3 1/2 1/2 1 4 1 3 1

when I see the faith in my child - ren's eyes. —

Gtr. 2 Gtr. 1

TAB

3 3 3 1-3-5 4 3 3 1 0

5 full 3 3

Gtr. 2 G^5

5 3-5-7 6 5 5 3 3 3

5 3-5-7 6 5 5 3 3 3

5 3-5-7 6 5 5 3 2 3 5

5 3-5-7 6 5 5 3 2 3 5

5 3-5-7 6 5 5 3 2 3 5

(Gtr. 3)

18 18 (18) 18 18 (18) 18 18 (18) 18 (18) 18-15 15 15 (15) 17

18 18 (18) 18 18 (18) 18 18 (18) 18 (18) 18-15 15 15 (15) 17

18-15 17-15 17-15 17-15-13 15 15 13 15 5 5 3 3 6 5 5 3 5 3

18-15 17-15 17-15 17-15-13 15 15 13 15 5 5 3 3 6 5 5 3 5 3

First system of musical notation. Treble staff and guitar TAB staff. Fret numbers: 5, 13, 13, 13, (13), 11, 12, 10, 12, 10, 8, 10, 10, 8, 10, 9, 10, 8. Arrows labeled "full" point to the 13th fret in the first measure and the (13) fret in the second measure.

Second system of musical notation. Treble staff and guitar TAB staff. Fret numbers: 10, 5, 3, 6, 5, 3, 6, 3, 3, 6, 3, 5, 5, 3, 5, 5, 3, 5, 3, 5, 3, 1, 3. Arrows labeled "full" point to the 5th fret in the first measure, the 6th fret in the second measure, the 6th fret in the third measure, and the 5th fret in the fourth measure.

Third system of musical notation. Treble staff and guitar TAB staff. Fret numbers: 3, 3, 1, 11, 13, 10, 12, 11, 10, (11), (10), 5, 7, 6, 5, (7), (7), 6, 8, 6. A circle highlights the fret numbers 11, 13, 10, 12 in the first measure of the TAB staff.

Fourth system of musical notation. Treble staff and guitar TAB staff. Fret numbers: 5, 5, 3, (3), 2, 2, 3, 3, 5, 5, 3, 5, (5), 8, 8, 6, 8, 8, 8, 8, 8, 8, 8, 6. An arrow labeled "full" points to the 5th fret in the first measure.

Fifth system of musical notation. Treble staff and guitar TAB staff. Fret numbers: 8, 8, 8, 11, 8, 11, 8, 11, 8, 11, 8, 11, 8, 11, 8, 11, 13, 13. Arrows labeled "full" point to the 13th fret in the second measure, the 13th fret in the third measure, and the 13th fret in the fourth measure.

First system of musical notation with guitar tablature. The staff shows a melodic line in G minor. The tablature below has three measures: 12, 10-12-12 (with a 1/4 note bowing mark), 11-12-12-10-12-12 (with a 1/4 note bowing mark), and 11-12-12-12-10-12-12-10 (with a 1/4 note bowing mark).

Second system of musical notation with guitar tablature. The staff continues the melodic line. The tablature has four measures: 11-12-12-12-10-12 (with a 1/4 note bowing mark), 11-11 (with a full bowing mark), 12-(12)-11-13-10-12-11-10 (with a 1/4 note bowing mark), and (11)-11-13-11-10 (with a 1/4 note bowing mark), followed by (11)-3-5-3 (with a 1/4 note bowing mark).

Start fade

Third system of musical notation with guitar tablature. The staff continues the melodic line. The tablature has four measures: 5-3-5-3-5 (with a 1/2 note bowing mark), 3-5-(5)-3-5-5 (with a 1/4 note bowing mark), 3-5-5-3-6-3-5 (with a 1/4 note bowing mark), 3-3-6-3-5 (with a full bowing mark), 3-3-6-3-5 (with a full bowing mark), and 3-5-5-3-5-3 (with a 1/2 note bowing mark).

Fourth system of musical notation with guitar tablature. The staff continues the melodic line. The tablature has four measures: 5-3-1 (with a 1/2 note bowing mark), 3-6 (with a full bowing mark), 3-6 (with a full bowing mark), 3-6 (with a full bowing mark), 3-6 (with a full bowing mark), and 3-3 (with a full bowing mark).

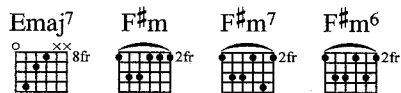
Fade out

Fifth system of musical notation with guitar tablature. The staff continues the melodic line. The tablature has four measures: 5-3-3 (with a full bowing mark), 3-3 (with a full bowing mark), 3-3 (with a 1/2 note bowing mark), 5-5-3-5-3 (with a 1/4 note bowing mark), 5-5 (with a 1/4 note bowing mark), and 10-12-11 (with a 1/4 note bowing mark).

Then I Close My Eyes

Music by David Gilmour

Gtr. 3
lap steel acous.
6 = E 3 = G#
5 = B 2 = B
4 = E 1 = E



$\text{♩} = 85$

Gtr. 1 (acous.)
Capo 2nd fret

N.C.

The first system of musical notation for 'Then I Close My Eyes'. It features a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written on a single staff. Below the melody, there are two staves labeled 'T' and 'B' (likely representing the lap steel guitar). The 'T' staff contains a sequence of notes: 2, 4, 4, 0, 2, 0. The 'B' staff contains a sequence of notes: 2, 0, 0, 0, 0, 0. The system is divided into four measures.

The second system of musical notation for 'Then I Close My Eyes'. It continues the melody and accompaniment from the first system. The 'T' staff contains a sequence of notes: 2, 4, 4, 0, 3, 4, 2, 0. The 'B' staff contains a sequence of notes: 2, 0, 0, 0, 0, 0. The system is divided into four measures.

The third system of musical notation for 'Then I Close My Eyes'. It continues the melody and accompaniment from the second system. The 'T' staff contains a sequence of notes: 0, 0, 0, 0, 0, 0, 0, 0. The 'B' staff contains a sequence of notes: 0, 0, 0, 0, 0, 0, 0, 0. The system is divided into four measures.

The fourth system of musical notation for 'Then I Close My Eyes'. It continues the melody and accompaniment from the third system. The 'T' staff contains a sequence of notes: 2, 4, 0, 2, 4, 2. The 'B' staff contains a sequence of notes: 2, 2, 0, 4, 2, 0, 0, 2, 0, 2, 0, 0, 3, 2, 0, 3. The system is divided into four measures.

full

T
A
B

2 5 0 0 0 0 0 0 2 4 0 0 0 0 2 3 0 0 0 0 3

$\text{♩} = 72$

Emaj⁷

Gtr. 2 (elec.)

T
A
B

11 9 8 11 13 11 8 9 11 9 8 11 13 11 8 9 11 9 8 11 13 11 8 9

w/clean tone
(originally recorded in reverse)

T
A
B

11 9 8 11 13 11 8 9 11 9 8 11 13 11 8 9 11 9 8 11 13 11 8 9

Emaj⁷

T
A
B

11 9 8 11 13 11 8 9 11 9 8 11 13 11 8 9 11 9 8 11 13 11 8 9

cut reverse

T
A
B

11 9 8 11 13 11 8 9 11 9 8 11 13 11 8 9 11 9 8 11 13 11 8 9

T
A
B

11 9 8 11 13 11 8 9 11 9 8 11 13 11 8 9 11 9 8 11 13 11 8 9

T
A
B

11 9 8 11 13 11 8 9 11 9 8 11 13 11 8 9 11 9 8 11 13 11 8 9

Gtr. 3 (Weissenborn lap steel acous.)

T
A
B

0 2 0 0 2 0 0 2 4 4 2 0 0 2 4 4 2 0 0 2 4 4 2 0 0 2 4 4 2

w/slide throughout

T
A
B

0 2 0 0 2 0 0 2 4 4 2 0 0 2 4 4 2 0 0 2 4 4 2 0 0 2 4 4 2

F#m

(Gtr. 3)

F#m7 F#m6 Emaj7

Gtr. 4 (elec.)

w/clean tone

full

Emaj7

Mmm, _____

(Gtr. 3)

Harm. ---| Harm. ---|

TAB

11 9 8-11-8 9 9-11 11 9 8-11-11-13-11-8 9 11 9 8-11-11-13-11-8 9 11 9 8-11-11-13-11-8 9

12 12 12 12 2-4 4 4 4 4

2-4 2 0 0 0 0 0 0

14-12 14 full

mmm, _____ mmm, _____ mm, mmm, _____ mmm. Mmm, mmm.

3

TAB

11 9 8-11-8-9-8 9-11-9 11 9 8-11-11-13-11-8 9 11 9 8-11-8 9-9-11

2 2 4 4 4-7-2-4 4-7-2-4

(14) 14 12 14 full 12 12 (12)-9 11 full (11) 14-12 14 full

First system of musical notation, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. The tablature staff includes fret numbers (0, 9, 11, 8, 13) and a measure labeled (Gtr. 3).

Second system of musical notation, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. The tablature staff includes fret numbers (16, 19, 13, 16) and a measure labeled (8).

Third system of musical notation, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. The tablature staff includes fret numbers (4, 7, 9, 6, 7) and a measure labeled (Gtr. 5) with the instruction "w/clean tone".

Fourth system of musical notation, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. The tablature staff includes fret numbers (2, 4, 4, 4, 5, 4, 2, 0, 2, 0, 0) and a measure labeled (Gtr. 3).

F#m F#m7 F#m6

(Gtr. 3)

Gtr. 2 w/ Fig. 2 *ad lib. sim.*

(Gtr. 4)

Emaj7

Gtr. 2 w/ Fig. 1 *ad lib. sim. (x4)*

(Gtr. 3)

(8)---

Gtr. 2 w/Fig.1 *ad lib. sim.* (x6)

F#m

(Gtr. 3)

Gtr. 2 w/Fig. 2 *ad lib. sim.*

F#m7

F#m6

(Gtr. 3)

Emaj7

Mm, mm, _ mmm. _

Mmm. _

Gtr. 2 w/Fig. 1 *ad lib. sim.* (x4)

Emaj⁷

Mmm.

Gtr. 2 w/ Fig. 1 *ad lib. sim.* (x4)

(Gtr. 3)

2 4 4 4 2 2 2 2 0 0 0 0

F#m F#m⁷ F#m⁶

Gtr. 2 w/ Fig. 2 *ad lib. sim.*

3 5 5 5 4 5 5 5 5 0 5 5 0 5 5 5 5

Emaj⁷

Mm, mm, mmm.

Gtr. 2 w/ Fig. 1 *ad lib. sim.* (x2)

0 2 0 2 0 0 2 0 2 0 2

Mmm.

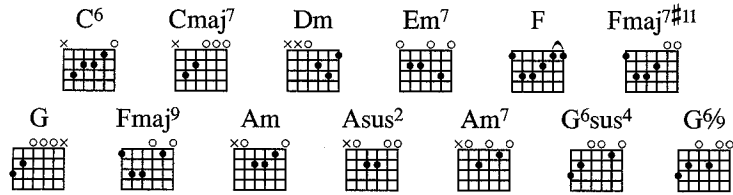
Gtr. 2

11 9 8 11 11 13 13 11 13 11 8 11 9 8 11 0 12 12 12 12 2 4 0

Smile

Music by David Gilmour

Words by Polly Samson



Intro

♩ = 91 ♪ = $\frac{3}{4}$

Gtr. 1 (acous.)

C⁶ Cmaj⁷ C⁶

mp

Cmaj⁷ C⁶ Cmaj⁷ C⁶ Cmaj⁷

Gtr. 1 *cont. sim. in slashes*

Gtr. 2 (acous.)

w/slide

F Fmaj⁷ F G Dm Em⁷ F Fmaj⁷ F

time on my own. Search for a bet - ter way to find my way
 through the dark hours, we'll on - ly sa - cri - fice what time will al -
 time on my own. Leav - ing's a bet - ter way to find my way

TAB

8 7 5 3 3 3 5 7 8 7 7 8 7 5

To Coda ☺ 1. G C⁶ Cmaj⁷ C⁶ Cmaj⁷

home to your smile, ooh.
 -low us. You're sigh
 home to your

TAB

7 8 10 7 8 5 7 0 5 7 5 3 0 3

C⁶ Cmaj⁷ C⁶ Cmaj⁷

TAB

2.
Cmaj⁷ C⁶ Cmaj⁷ C⁶

- ing... you're sigh - ing... Ooh.

TAB

TAB

Cmaj⁷ C⁶ C ③ 5fr D ④ open E ④ 2 Interlude Fmaj⁷ Fmaj⁷#11

Smile.

mf

TAB

TAB

Fmaj⁷ Fmaj⁷#¹¹ Am Asus² Am Asus²

Smile.

T 0
 A 1 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 B 2
 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T 8 (8) 7 8 12 7 0 3 5 5 5 (5) 0 5 8
 A
 B

Fmaj⁷ Fmaj⁷#¹¹ Fmaj⁷ Fmaj⁹ G⁶sus⁴ G

Smile.

Smile.

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2
 A 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3
 B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0

T 9 7 5 5 7 9 8 8 10 8 9 7 7 8 5 7
 A
 B

C⁶ Cmaj⁷ C⁶ Cmaj⁷ C⁶ Cmaj⁷

Ooh.

TAB

5 4 4 4 4 4 4 5 4 4 4 4 4 4 5 4 4 4 4 4 4

TAB

15 12 12 5 (5) 7 5 8 7 9 8 8 10 8 7 9 12

C⁶ Cmaj⁷ C⁶ Cmaj⁷ Dm

TAB

5 4 4 4 4 4 4 5 4 4 4 4 4 4 0 1 1 2 0 2 2 2

Em⁷ F Fmaj⁷ F⁶ G⁶ Dm Em⁷

TAB

F Fmaj⁷ F⁶ G⁶ C⁶ Cmaj⁷ C⁶

TAB

Cmaj⁷ C⁶ Cmaj⁷ C⁶ Cmaj⁷ C⁶

TAB

A Pocketful Of Stones

Music by David Gilmour

Words by Polly Samson

Cadd9



F6/9



E^bsus²



E^bm



F



F(b9)



Intro

♩ = 56

Strings
cue

(F)

Gtr. 1 (elec.)

mf w/ebow

Gtr. 2 (elec.)

3°(*) only

Cadd9

Verse

F6/9

Cadd9

1. He's send - ing stones skim - ming and fly - ing, cir - cles spin - ning out his
 2. Out of touch he'll live in won - der, won't lose sleep he'll just pre - tend.
 3. Un - til then he'll live in won - der, he won't fight or com - pre - hend.

Piano arr. for gtr.

TAB

10	10	10	10	10	10	10	10	10	10
12	12	12	12	13	13	13	13	12	12
9		9		10		10		9	
10								10	

Gtr. 1 3°(*) only

8va

1/2

19

TAB

F6/9

Cadd9

F6/9

time. Though the earth is dy - ing his head is in the stars,
 In his world he won't go un - der,
 In his world he won't go un - der,

TAB

10	10	10	10	10	10	10	10	10	10	12
13	13	10	12	10	12	12	12	9	9	13
10					9					14
					10					14

TAB

Cadd9 F6/9 To Coda ♪

chan - ces are this spark's a life - time.
 turns with - out him until the end._____
 turns with - out him until the end._____

T 10 12 10 12 10 12 10 13 10 12 10 10
 A 9 12 9 12 9 10 10
 B 10 10 10 10 10 10 10 10

1. (Eb m) (Db m) (Eb m) (Db m) (G)

Strings cue

Gtr. 1

T 6 6 9 8 4 4 6 6 6 6 9 8 4 4 6 5 5 3
 A 4 4 6 6 6 6 9 8 4 4 6 5 5 3
 B 6 6 9 8 4 4 6 5 5 3

2. Eb sus2 Eb m Eb sus2 Eb m Eb sus2 Eb m Eb sus2 Eb m F F(b9) F F(b9)

Ri - vers run dry but there's no line on his brow, says he does-n't care who's saved.

Strings arr. for gtr.

T 6 7 8 8 6 7 8 8 6 7 8 8 1 2 1 2 1 2 1 2
 A 8 8 8 8 8 8 8 8 8 8 8 8 2 2 2 2 2 2 2 2
 B 6 8 8 8 6 8 8 8 6 8 8 8 1 1 1 1 1 1 1 1

F F(b9) F F(b9) (F) 3 (F)

It's just the dice you roll, the here and now, and he's.

Gtr. 1 w/slide

T 1 2 1 2 1 2 1 2 5 6 8 5 5 6 8 5
 A 2 2 2 2 2 2 2 2 5 6 8 5 5 6 8 5
 B 1 2 1 2 1 2 1 2 5 6 8 5 5 6 8 5

(E^bm)

— not guil - ty or a - fraid. — One day — he'll slip a - way, cool wa - ter flow - ing all —

The first system of music consists of three staves. The top staff is a vocal line in E-flat major (three flats) with lyrics: "— not guil - ty or a - fraid. — One day — he'll slip a - way, cool wa - ter flow - ing all —". The middle staff is a piano accompaniment. The bottom staff is a guitar TAB line with fret numbers: 10, 8-10, 6, 6 9 8, 6 6 9 8.

(D^bmaj⁷)

(E^bm)

— a - round. — In the ri - ver and on the ground, leave a pock - et - ful — of stones — and

The second system of music consists of three staves. The top staff is a vocal line in E-flat major with lyrics: "— a - round. — In the ri - ver and on the ground, leave a pock - et - ful — of stones — and". The middle staff is a piano accompaniment. The bottom staff is a guitar TAB line with fret numbers: 4 4 6 6, 4 4 6 6, 6 6 9 8.

(D^bmaj⁷)

(G⁷sus⁴)

(G⁷)

D.S. al Coda

not be - lieve in oth - er lives. —

The third system of music consists of three staves. The top staff is a vocal line in E-flat major with lyrics: "not be - lieve in oth - er lives. —". The middle staff is a piano accompaniment. The bottom staff is a guitar TAB line with fret numbers: 6 6 9 8, 4 4 6 6, 3 5 5.

♢ *Coda*

Solo

(E^bm)

(F⁷)

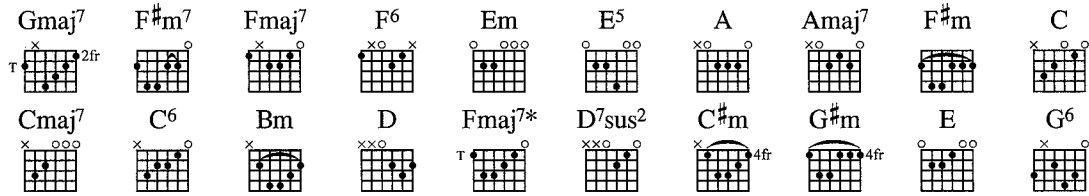
The Coda section consists of two staves. The top staff is a solo guitar line in E-flat major (three flats) with a 4/4 time signature. It features a wavy line indicating a tremolo on the first measure, followed by eighth and sixteenth notes. The bottom staff is a guitar TAB line with fret numbers: 10, 10, (10) 8, 10, 10-11-11, 11, 10-8, 10, (10), (10) 8-10. There are also annotations: "w/bar ---- |" above the first two measures, "1/2" above the third measure, "w/bar ---- |" above the fifth measure, "full" above the sixth measure, and "1/2" above the eighth measure.

(G⁷sus⁴) (G⁷) **Strings arr. for gtr.** (E^bm) (D^bm⁶) (E^bm) (D^bm⁶) *Repeat and fade*

T 10 (10) 12 12 6 7 9 5 2 6 7 9 5 2
 A 8 3 2 8 3 2
 B 6 4 6 4

Where We Start

Words & Music by David Gilmour



Intro

♩. = 118 ♩♩ = ♩^3

Chord progression for the first system: Gmaj7, F#m7, Gmaj7, F#m7.

Gtr. 1 (elec.) (rhythm guitar):

Gtr. 2 (acous.) (acoustic guitar):

TAB (TABLATURE) for the first system:

Gtr. 3 (elec.) (electric guitar):

TAB (TABLATURE) for the second system:

Chord progression for the second system: Gmaj7, F#m7, Fmaj7, F6.

Gtr. 1 (elec.) (rhythm guitar):

Gtr. 2 (acous.) (acoustic guitar):

TAB (TABLATURE) for the second system:

Gtr. 3 (elec.) (electric guitar):

TAB (TABLATURE) for the third system:

Em Fmaj7 F6 Em E5

TAB

A Amaj7 Gmaj7 F#m7 A

Verse

1. Where we start is where we end. We step out

TAB

Amaj7 Gmaj7 C Cmaj7 C⁶ Cmaj7

sweet - ly, no - thing planned. _

1/2 full full

TAB

2 2 1 0 2 0
1 3 0 0 2 0
2 4 0 2 3 2
0 5 3 3 3 3
3

6 2 4 5 5 7 (7) (5) 5

Verse

A Amaj7 Gmaj7

2. A - long by the ri - ver we feed bread to the
3. I light a camp - fire a - way from the
4. The day is done, the sun sinks

Gtr. 2 (1°)

2° & 3° ad lib. sim.

full

10

Gtr. 1 w/ Fig. 1

TAB

F#m7 A Amaj7

swans. And then ov - er the foot - bridge
path. We lie in the blue - bells,
low. We fold up the blan - ket,

Straight 16ths

1/2

TAB

7 5 5 4 6 5 7 6 5 6 4 7

Gmaj7 C Cmaj7 C6 Cmaj7

to the woods be - yond.
a wood - peck - er laughs.
it's time to go.

TAB: 4 4 4 2 2 4 5 4 5 5 7 7 5

full

Chorus Bm Gmaj7 F#m7 D

Gtr. 2 cont. sim.

We walk our - selves wear - y, you and I.
Time pass - es slow - ly, our hearts en - twined.
We walk our - selves wear - y, arm in arm.

TAB: 2 3 4 4 2 2 3 4 5 3 2 2 4 4 2 2 3 2 0

3 12\10 10\9-7 9\6 7 9 full full 3 7 9

To Coda ☺

Bm Gmaj7 Fmaj7 F6 Em

There's just this mo - ment.
All of the dark times left be - hind.
Back through the twi - light, home a - gain.

TAB: 2 3 4 4 2 2 3 4 5 3 1 1 2 0 0 2 2 0 0 0 7 9 (9) 7 9 10 7 9 7 7 5 7 5 7

full 3 Straight 16ths

Fmaj7 F6 Em **1.** E5 **2.** Eadd9
 Gtr. 2

The first system contains two systems of guitar and bass staves. The first system has a guitar staff with a treble clef and a key signature of two sharps (F# and C#). The bass staff has a treble clef and a key signature of two sharps. The guitar staff has a treble clef and a key signature of two sharps. The bass staff has a treble clef and a key signature of two sharps. The guitar staff has a treble clef and a key signature of two sharps. The bass staff has a treble clef and a key signature of two sharps.

Solo A Amaj7 Gmaj7 *cont. sim.*

The second system contains two systems of guitar and bass staves. The first system has a guitar staff with a treble clef and a key signature of two sharps (F# and C#). The bass staff has a treble clef and a key signature of two sharps. The guitar staff has a treble clef and a key signature of two sharps. The bass staff has a treble clef and a key signature of two sharps.

F#m7 A Amaj7 Straight 16ths

The third system contains two systems of guitar and bass staves. The first system has a guitar staff with a treble clef and a key signature of two sharps (F# and C#). The bass staff has a treble clef and a key signature of two sharps. The guitar staff has a treble clef and a key signature of two sharps. The bass staff has a treble clef and a key signature of two sharps.

Gmaj7 C Cmaj7 C6 Cmaj7 Straight 16ths...

The fourth system contains two systems of guitar and bass staves. The first system has a guitar staff with a treble clef and a key signature of two sharps (F# and C#). The bass staff has a treble clef and a key signature of two sharps. The guitar staff has a treble clef and a key signature of two sharps. The bass staff has a treble clef and a key signature of two sharps.

Bm Gmaj⁷ F[♯]m⁷

Ah.

Gtr. 1 w/ Fig. 2

7 9 9 ^{1/2} full 10 10 7 9 full 7 9 9 full (9) 7 9 9 full full

TAB

D Bm

Ah.

full 9 (9) 7 7 9 9 7 full 9 7 7 7 full 9 9 7 9 7

TAB

Gmaj⁷ Fmaj⁷ F⁶ Em

5 3 3 3

9 7 9 7 5 5 9 7 (7) 9 7 9 9 7 9 7

TAB

Fmaj⁷ F⁶ Em E⁵

Gtr. 2

3 3

7 9 7 9 7 4 7 9 (9) 8 7 6

TAB

♢ Coda

Em Fmaj7 Dmadd9 Em C#m

Gtr. 2

We're home _____ a - gain. We waltz in the moon -

TAB

2	1	1	0	4
3	2	2	0	5
4	3	0	2	6
5	3	0	2	6
3	3	0	0	4

TAB

-	0	2	0	2	2	2	4
---	---	---	---	---	---	---	---

Amaj7 G#m E C#m Amaj7

cont. sim.

- light and the em - bers glow. So much be - hind us, still

TAB

4	5	4	4	0	4	4	4
5	5	4	4	0	5	5	5
6	6	4	4	1	6	6	6
7	7	4	4	2	6	6	7
0	0	6	6	2	4	4	0

Gmaj7 G6 F#m Gmaj7 G6 F#m

far _____ to go, still far _____ to go.

TAB

3	3	2	2	3	3	2	2
4	4	2	2	4	4	2	2
5	2	4	4	5	2	4	4
5		2	4	5		4	4

TAB

-	10	7	-
---	----	---	---

Solo

Gmaj7 G6 F#m Gmaj7 G6 F#m

Gtr. 1 w/ Fig. 3 (repeat to fade)

Gmaj7 G6 F#m Gmaj7 G6 F#m

Straight 16ths -----

Gmaj7 G6 F#m Gmaj7 G6 F#m

Gmaj7 G6 F#m Gmaj7 G6 F#m

Straight 16ths...

Gmaj7 G6 F#m Gmaj7 G6 F#m Gmaj7 G6 F#m Fade out

DAVID GILBERT

Castellorizon

On An Island

The Blue

Take A Breath

Red Sky At Night

This Heaven

Then I Close My Eyes

Smile

A Pocketful Of Stones

Where We Start



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